

Musical.

L'AFRICAIN.

The production of a new work by an author whose compositions have held the stage for over a quarter of a century, was duly appreciated by the art-world of Europe, and the curiosity to see it was sustained through a long series of years. Season after season its production was announced and still withheld, for the reason, it was said, that the composer desired to revise and alter, in order to give to the world his most perfect work. A year since it was declared completed, everything was prepared for its rehearsal, when Meyerbeer died, just too soon to hear the work of his matured genius. But he left in M. Petis a competent guardian of his great legacy to the world, and under his intelligent supervision it was finally produced.

From the first rehearsal to the night of the performance, almost daily bulletins were issued to the public by the press—none of a particular scene, then of an entire act, and finally of the perfect whole. It is needless to say that this unusual interest exhibited by the press added greatly to the already excessive excitement of the public. Every one desired to be present at the first representation. Applications for seats were made from all parts of the Continent and England, and people traveled hundreds of miles to hear the last thoughts of the great Meyerbeer. The consequence was that every seat in the house was bought one month, some said three months, in advance, and fabulous prices were paid by those who were disappointed in their applications to those more fortunate who were willing to sell for a consideration.

After a private rehearsal by order of the Emperor, who, by the way, filled the theater with his friends, to the great chagrin of the management, L'Africain was produced with that severe attention to detail which is only to be found in Paris, and its success was triumphant. The critics of course differed in their estimates of its merits—some pronounced it a rebash of earlier works, others recognized its great dramatic power, but all agreed that it was a masterpiece, and many denounced the plot as incongruous, improbable, and without human interest. But, as the public flocked month after month to listen to L'Africain, and greater familiarity with the music developed its breadth of form and grandeur of thought, criticism was modified, until now there is but one opinion—and that in favor of its superlative merits. The London Times of Nov. 6, speaking of its performance at Covent Garden, says: "There is nothing to add to what has already been said about this gorgeous opera, except that the music, as invariably happens with the music of Meyerbeer, the more familiar it becomes, the more completely it charms and passionates the ear. The melodies gradually unfold themselves one by one, until, in spite of their striking individuality and wholly original turn, they are as easy to retain as any ordinary tune."

The widows of the author and composer, Scribe and Meyerbeer, retain the sole right to the copyright, from which they will realize large fortunes, as every operative city in the world has been compelled by public opinion to purchase the score and the right of performance. We understand that Mr. Maretzky secured the score and right at a cost of over \$4,000. He had the forethought to apply early, and his score is marked No. 5, being the fifth permission issued by the owners of the copyright. Notwithstanding the advantages possessed by European cities, as yet L'Africain has only been produced in Paris and London, so that New-York will have the honor of being the third city to produce the last work of the great Meyerbeer—an evidence of enterprise which should not be overlooked.

The production of L'Africain will prove very costly to the management. It is calculated that the cost of the scenery, dresses, machinery, extra orchestra and chorus, military band, supernumeraries, &c., will exceed \$10,000. This is a vast outlay for the production of a single work, but we believe that it will prove a good investment, so great is the public mind excited upon the subject, although, as the season is drawing to close, only some half a dozen representations can be given. L'Africain will positively be produced on Friday evening next, December 3.

The Matinee of Saturday was attended by a brilliant audience, which crowded the Academy from parquet to amphitheater. This evening the highly popular opera of "Crispino e la Comare" will be performed, for the last time this season. It will be given with the original cast of characters.

CONCERT AT IRVING HALL.

Mr. Emma Gillingham Bostwick's first concert took place at Irving Hall on Saturday evening last. The hall was well filled, and the audience present was composed of the first families in the city—a distinguished compliment to the e-m-e-d artist whose reputation called them forth. The programme was well contrasted and very interesting, and Mrs. Bostwick was assisted by Madame Abel, pianist, Mr. George Simpson and M. Collier, vocalists, and Mr. Edward Moltenbaur, violinist, Mr. Henry C. Timm presiding at the piano.

Mrs. Bostwick has been many years before the public, but she retains the original beauty of her voice in a most remarkable degree, even when we consider that voices of this quality, pure soprano, are less liable to wear than other voices, as but little of their somber quality is used. Mrs. Bostwick's style is the floridly ornate, and her execution is rapid, distinct and brilliant. Her intonation is always perfect, she executes with admirable distinctness, and displays in the graces and refinements of vocalism the results of a thorough education. These qualities were marked in each of her solo selections, both replete with executive difficulties, and surprised the audience into expressions of warm admiration. In response to an encore, she sang the ever beautiful and touching ballad "Home, Sweet Home," so melodiously and so expressively that she was greeted with repeated bursts of applause.

Mrs. Bostwick's re-appearance must be considered as a complete success, and her frequent appearance in future concerts is looked for.

Madame Abel is an accomplished and finished pianist, possessing an excellent technique, pure taste, and a good school. Her touch is light and brilliant, and sympathetic. Her execution is neat, rapid, and distinct, and she plays with the intelligence, force, and sentiment of a true artist. Her duo with Moltenbaur was brilliantly and carefully played, and gained warm applause. But her full ability was displayed in her rendering of Mendelssohn's exquisite "Hondo Capriccio." This she executed with so much tenderness, fancy, and expression as to call forth an enthusiastic applause for repetition. In reply to the encore she played, in an equally perfect manner, the pleasing composition "Les Cascades," which displayed all the delicacy and lightness of her touch, and the charming sentiment of her style. The instrument upon which she played was unquestionably the finest piano we have ever heard in public or private. Every tone is pure, liquid, and beautiful, clear in its vibrations, sweet, vocal, and melodious, and powerful without a particle of harshness, even where forced to its greatest strength. It literally sings through its whole register, which is so admirably graduated that the slightest break occurs through the entire scale, and its tone is unspeakably lovely, full of sentiment, and capable of every shade of artistic coloring and expression suggested by the imagination or the feeling of the composer or the player. This Grand Piano, grand in every sense, is the new model, made by Chickering & Sons, which took the Gold Medal at the Mechanics' Fair held at Boston. Mr. Wedd played upon it first in New York, where it made a marked sensation, and that eminent artist pronounced it the only instrument in the world that fully meets the wants of a public performer in point of tone, sustained power, brilliancy, and the capacity for portraying the varied shades of sentiment and color. At Mrs. Bostwick's concert this opinion was fully sustained, for expressions of admiration were heard in every quarter. It is the exponent of the greatest perfection that has yet been achieved in the manufacture of the Grand Piano-Forte.

Mr. George Simpson sang several selections in a charming and unaffected manner, and won deserved success. If he would exhibit a little more animation, he would be one of our most popular concert singers. Mr. Collier sang spiritedly and effectively.

Mr. Edward Moltenbaur made a decided hit in his Fantasia by Paganini, in which he displayed much brilliant execution and breadth of expression. He gained a hearty encore. Mr. H. C. Timm accompanied with his usual taste and efficiency.

Theaters.

Pungent premonitions of "Winter and rough weather" have come to the theaters, within the past week—several nights of rain having slightly chilled and contracted their success. But the present week opens in sunshine, and with every indication that the enterprise of the players will be well rewarded. The places which that enterprise will assume, during the next six days, may be briefly indicated, in a summary of events that are to come.

Mr. Edwin Forrest will endeavor to personate Shakespeare's Hamlet, this evening, at Niblo's Garden. Whoever wishes to witness a very curious exhibition should improve the opportunity to be present at this one. Mr. Forrest is much to be commended for his perseverance. He will play, also, on the evenings of Tuesday, Thursday and Friday, "Arrah-na-Pogue" will be represented on Wednesday and Saturday evenings, and at the Saturday Matinee, the latter performance being given for the benefit of residents in the country, who may wish to see the best Irish drama ever produced in New-York.

Mrs. Wood will continue to appear every night this week, in the beautiful spectacle of "The Sleeping Beauty." Whoever misses seeing this play will miss a great pleasure. It is the most brilliant thing of the kind that has been presented to the public within our recollection, and has been put upon the stage in the very highest style of scenic art. On Monday next, however, it will be superseded by "Monte Christo"—a spectacle play, constructed from Dumas' great romance—in which Mr. Edwin L. Davenport will make his first appearance at this theater; and there is every reason to anticipate a very interesting and successful occasion. But let not "The Sleeping Beauty" be neglected. They are unwise who postpone present pleasures for the sake of the promises of the future.

Mr. De Walden's "Sam" enters to-night upon its eighth week at the Broadway Theater. It is having the "run" which, at the first sight, we prophesied that it would have. Its elements of popularity are numerous and telling; and—what that Mr. Owens is coming to the Broadway in January—we do not doubt that it would run along, with unabated prosperity, to the end of the regular season. As affairs stand, it has yet a number of weeks of brilliant life. Mr. Chanfrau as Sam, and Olive Logan as Laura, continue to act with winning vivacity and very commendable art; and the theater is nightly thronged with admiring spectators.

Mr. Boniclaudi's "Octoroon" will be acted to-night at the Winter Garden for the first time this season. The piece needs no introduction to this community. Mr. Clarke will personate Salem Scudder, and the cast, in other respects, will be effective. Much care has been exercised in scenic preparation, and we may confidently anticipate an impressive representation of a touching drama. The new American Comedy, to which we referred the other day, is to be brought out as soon as the "Octoroon" has had its "run." Mr. Edwin Booth will appear at the Winter Garden in January, probably in the character of Hamlet. It is pleasant to anticipate the kindly and cordial reception which awaits him! The public, with one hearty voice of welcome, will assure him of the utter futility of his happily broken resolve to retire from the stage. The drama cannot spare Edwin Booth.

"Lost in London" has achieved an almost unprecedented success at Wallack's. The audience, on Saturday evening was, perhaps, the largest that has ever been assembled within this theater. Our opinions of the piece have been stated, and need not be reiterated here. The success of the drama does not surprise us. The acting is delightful. Mr. J. W. Wallack's personation of the miser will long be remembered as one of the few really true and grandly-moving performances with which our stage is acquainted. Miss Fanny Morant's Tilly Dragglebottom must also claim especial recognition from those who can appreciate that "touch of nature." Tilly is an uncount creature, a poor old ignorant country lass, but tender-hearted and patient and self-sacrificing—one of those rough diamonds, in short, which blaze with the holy lustre of truth and love and goodness. Miss Morant fully sympathizes with this integrity of nature, and delicately, with delicate precision of art, and with profound effect upon the sensibility of her auditors.

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Mr. Barnum's policy—of combining all the elements of entertainment—results in ample success to his Museum. Both afternoon and evening performances are well attended. The dramatic portion of this week's entertainment will be "The Lady of Munster."

"The Managers' Triumph, or the Black-Mailers' Defeat," will be played for one week more by Wood's Minstrels. It continues to draw good audiences.

"Sinbad the Sailor, or the Valley of Diamonds," will be played every night this week at the Old Bowery Theater.

At the New Bowery Theater the evenings of this week will be occupied with "The Peep O' Day." The New-York Circus in Fourteenth-st., which, as we have several times intimated, is the best that has ever been established in this city, will continue to delight its spectators with all manner of acrobatic and equestrian feats. Mr. James Robinson remains its principal "star." The performances here, we shall remark, are characterized by taste and delicacy. Children can be taken to this circus without delinquency to their growing minds, and with the assurance of pleasure to their fancy.

At Bryant's Minstrels, Little Mac, "the Comic Wonder," will make his appearance to-night, after an absence of two years from that stage. The programme for the week also includes the "Challenge Dance," "Les Miserables," "Cartes de Visite," "Black Carpet Bag," "Black Brigade," "Beckon I'm in Luck," "Little Mac's Essence," "Latest from Paris," and "The Live Juggler."

Professor and Madame Wiseman continue their exhibitions of the Black Art of Magic at Hope Chapel.

The Drama at the Broadway Athenaeum, and the Stereoscopic at the Grand Art. Church, will remain on exhibition, and ought not to be overlooked by those who seek both profit and pleasure.

Amusements this Evening.

ACADEMY OF MUSIC—ITALIAN OPERA—CRISPINO E LA COMARE.

WALLACK'S THEATRE—LOST IN LONDON.

NIBLO'S GARDEN—EDWIN FORREST IN HAMLET.

OLYMPIC THEATRE—SLEEPING BEAUTY IN THE WOOD.

WINTER GARDEN—THE OCTOROON.

BROADWAY THEATRE—"SAM."

BARNUM'S MUSEUM—Afternoon and Evening—LADY OF MUNSTER—CARTES DE VISITE—LATEST FROM PARIS—THE LIVE JUGGLER.

FOX'S OLD BOWERY THEATRE—SINBAD THE SAILOR, OR THE VALLEY OF DIAMONDS.

NEW-YORK CIRCUS—14TH-ST.—JAMES ROBINSON, BARRACK RIDER.

BRYANT'S MINSTRELS—LES MISERABLES—CARTES DE VISITE—LATEST FROM PARIS—THE LIVE JUGGLER.

WOOD'S MINSTRELS—THE MANAGER'S TRIUMPH; OR THE BLACK-MAILER'S DEFEAT, IN SIX SCENES.

TEMPLE OF MUSIC—CORNER OF GRAND AND CHRYSTIE STS.—THOMAS AND OVERMAN—MINSTRELS OF ALL NATIONS.

BROADWAY ATHENAEUM—SCENIC ILLUSIONS BY NICOLA MINSTER OF COLOGNE.

NATIONAL ACADEMY OF DESIGN—PAINTINGS AND STATUES.

ART GALLERY—No. 65 Broadway—HURSTING'S PATENT MINSTER'S LECTURE—THE LATEST FROM PARIS—THE LIVE JUGGLER.

BROOKLYN ATHENAEUM—LECTURE BY MR. DE CORDOVA—"THE LAW IN RE HIGDON VS. MIDGON."

[Advertisements.]

MAXIMILIAN DRAWING IN HIS HORNS.

The concentration of Maximilian's troops at the three points of Mexico, Vera Cruz, San Juan de los Rios, and the largest portion of the territory of Mexico virtually under the control of the National Government. It put Juarez and his successor in the Government in full control of the revenues of the Northern, which are the richest States of the Republic, gives the access to the people, and furnishes them with the means of raising and supplying armies, and carrying on successful campaigns against the invaders. It gives the President of the Republic an opportunity to choose from more than a dozen populous and flourishing cities in which he shall establish his Capital, finishes forever the business of periodically manufacturing stories of the extinction of the Republic and its light or expulsion from Mexican territory, and leaves no other place for the plotting of the enemies of the Republic than the United States, where they are to be found. The effect of this movement on the prospects and ultimate success of the National cause has yet to be shown. There can be no doubt, however, that it will be salutary. Beside the material aid to be indirectly derived from it, at which we have already hinted, it will infuse new confidence into the friends of the Liberal cause at home and abroad, and cannot fail to secure more favorable consideration for the Mexican Loan now in the market than that enterprise has heretofore received. (Brooklyn Daily Union, Nov. 22.)

HUMBOLDT AND HOPLAND.—Which is the greatest? While one has explored the deepest, inaccessible mountain ranges of South America and added largely to our geographical knowledge, the other has given his attention to the mitigation of human suffering, and in his invention of the famous German Bittens, has conferred an invaluable boon upon mankind. Dyspepsia, Liver Complaint and Nervous Debility are speedily and permanently cured by this remedy. For sale by druggists everywhere, and are not alcoholic. Agent, H. T. HIGDON, Druggist, No. 394 Broadway, N. Y.

MMME. DEMOREST'S UNIVERSAL HAIR CURLER.—Curls the hair in beautiful, glossy and instant Ringlets, without the possibility of scorching or injury to the hair. Price \$1.50. Sold at MMME. DEMOREST'S Emporium of Fashions, No. 473 Broadway, and everywhere.

30,000 to 40,000 ELEGANT BRICKS with STRAIGHT, WELL-DEFINED EDGES and UNIFORM LENGTHS, are made per day by the National Brick Machine. ABRAHAM REID, Agent, No. 130 Broadway, N. Y.

The best house in New-York can be furnished with the BUREAU ALARM TELEGRAPH. Windows and doors protected, and not a wire, mark, or scratch, visible in consequence. E. HOLMES, No. 196 Broadway.

JEFFERS, No. 573 BROADWAY.

THE ONLY PLACE in the city where LADIES' GOWN, BOOTS, AND SHOES AND GENTLEMEN'S EMBROIDERED SUITERS can be had at low prices. JEFFERS, No. 573 BROADWAY.

SEWING MACHINES—FOR SALE AND TO RENT. V. W. WICKES, No. 436 Broadway.

Business Notices.

DEPEND UPON IT, MOTHERS—MRS. WINSLOW'S SOOTHING SYRUP, for all diseases of Children, is a safe and sure medicine. It has stood the test of thirty years, and never known to fail. It regulates the stomach and bowels, corrects acidity, and cures wind colic; produces natural, quiet sleep by relieving the child from pain.

NEVER WAS PUBLIC OPINION MANIFESTED more unequivocally than with regard to PRALON'S NIGHT-BLOOMING CHARMS. Its popularity is so entirely unprecedented, and has been so rapidly obtained, that scores of would-be competitors have sprung up in its track; but the notice they have gained, like their perfume, has been unsatisfactory and evanescent. Sold everywhere.

DALLEY'S PAIN EXTRACTOR.—This has been well-known as "wonder-working balm" for the terrible pains caused by burns and bruises it affords instant relief. Wherever it has been used its efficacy has been established, and the number who have voluntarily and with deep gratitude given their testimony in its favor, are not easily computed. We commend it as reliable in all cases. It cannot fail to relieve pain whenever applied.

The poet spoke of the "dying of a rose in autumnal peace," which was a sort of romanticism, and a consequence of its nature. No such fatal consequence is produced by the FORTUNY LOTUS, which, on the contrary, gives pleasure and adds to the charms of life.

A touch of Winter premonitions the Ladies to select their Furs. At CENSUS, No. 513 Broadway, they will find all the fashionable styles made up in the new fur, and at prices dictated by a determination to command popular trade in this department.

TRUSSES, ELASTIC STOCKINGS, SUSPENSORY BANDAGES, NEPHROTHERM, &c.—MARSH & CO. Radical Cure True Office only at No. 2 Vesey-st. Daily attendance.

TRUSSES, ABDOMEN SUPPORTERS, SHOULDER BRACKETS, SILK ELASTIC STOCKINGS, KNEE CAPS and ANKLETS, CRUTCHES and SUSPENSORY BANDAGES. A lady attendant. MARSH & CO., No. 242 Broadway.

ARTIFICIAL LIMBS—B. FRANK, PALMER, L.L.D., Gives the "Best" PATENT LIMBS TO SUIT—PRICE 24 B'WAY, N.Y., 160 1/2 CHURCH ST., PHILA. 19 GREEN ST., BOSTON. COMMISSIONED BY SENATOR GENERAL HARRIS, U.S.A.

BATHING-HAIR DYE.—The best in the world. Perfectly natural, reliable, harmless and unobtrusive. The genuine is signed WILLIAM A. BATHING-HAIR DYE. Solely sold by Druggists. Factory No. 11 Broadway.

BEAUTIFUL LIFE-LIKE PICTURES. Cartes Visites \$2 per dozen. Duplicates \$2. All negatives registered. R. A. LEWIS, No. 106 Chatham-st., N. Y.

HERNIA CAN BE CURED by using a TRUSS day and night. DR. SHERWOOD'S is the only one that can be used with comfort. No. 545 Broadway.

SECOND-HAND SAFES in large numbers, of our own and others' make, for sale cheap. For our new Patent ALEX. and DAY PLASTER SAFES. For sale low. MARTIN & CO., 250 Broadway, and 721 Chestnut-st., Phila.

THE PUBLISHERS OF THE CHARLESTON COURIER beg leave to inform their friends that they have resumed the publication of their Journal, partially suspended in consequence of the disaster sustained at the late fire, and that those who subscribe or advertise in THE COURIER to their Agents in New-York.

Messrs. JOHN JOOPK & CO., No. 41 Park-row. Messrs. R. M. FETTERILL & CO., No. 37 Park-row.

WERNER'S VEGETABLE HAIR INVIGORATOR restores Gray Hair to its original color, stops its falling out, keeps the head clean and keeps the scalp cool, and with any other hair dressing. It is a vegetable compound, and contains no injurious properties whatever. No person, young or old, should fail to use it. DENNIS BARNER & CO., General Agents, New-York.

A POINT ON WHICH ALL PHYSICIANS AGREE.

Out of ten thousand regular physicians you cannot find one who will not say that STIMULANTS and LAXATIVES are absolutely necessary in medical practice. And yet in bygone years humane practitioners have hesitated to administer them, because the feebly ingenuity of wretches who make merchandise of human infirmities had so polluted and deteriorated them that the remedy was deemed as dangerous as the disease. This perplexity is happily done away with. Physicians know, because the first analytical chemists of the age have demonstrated the fact, that

HOMETIE'S CELEBRATED STOMACH BITTERS are absolutely and entirely free from all pernicious elements. Hence they have been introduced into the United States Army, and are accepted, wherever the testimony of the wise, the intelligent and the philanthropic is rated at its just value, as the best protective against and cure for all diseases arising from impurity in the air or other unhealthy climate influences, that has ever been tested by experience. In cases of Dyspepsia and Liver Complaint, we state without qualification or reservation, that the Bitters are as nearly infallible as anything prepared by human skill can be. New-York Office, No. 53 Cedar-st.

THE IMPROVED "SLIOT" ELLIPTIC SEWING MACHINE. AGENTS WANTED. A. H. SEWELL.

A SILENT SEWING-MACHINE, making the celebrated "Wilcox & Gibbs Stitch," strong, elastic and durable. WILCOX & GIBBS, No. 508 Broadway.

THE FLORENCE SEWING-MACHINE, with Removable Feed and Uniform Tension—making four different stitches. No. 366 Broadway.

HOWE SEWING MACHINE COMPANY.—ELIAS Howe, Jr., President, No. 629 Broadway. Agents wanted.

WHEELER & WILSON'S Lock Stitch Sewing Machine and Button Hole Machine. No. 625 Broadway.

GROVER & BAKER'S HIGHEST PREMIUM ELASTIC STITCH SEWING MACHINE, for family use. No. 435 Broadway.

IMPROVED LOCK STITCH MACHINES for Tailors and Manufacturers. GROVER & BAKER SEWING MACHINE COMPANY, No. 435 Broadway.

THOS. DUGAN, General Furnishing Undertaker, northeast corner of Broadway and Thirtieth-st. (6th-story Building.) Entrance on Thirtieth-st.

MARRIED.

BROOKS-GORSUCH.—At the Church of the Holy Trinity, Philadelphia, on Thursday, Nov. 23, by the Rev. Richard Newton, D. D., at the residence of the bride's brother-in-law, by his Honor, Mayor Henry, Paul Brooks of Santiago de Cuba to Jessie Gorsuch of London, England. No. 344 Broadway, N. Y.

MACGREGOR-BUTTER.—On Thursday, Nov. 23, at the Church of the Immaculate, by the Rev. Dr. Chalmers, James MacGregor, M. D., to Alice E., daughter of Mrs. James MacGregor of New-York.

MIX-ROBINSON.—On Thursday, Nov. 23, at the Church of the Holy Apostles, corner of Twenty-eighth-st. and Ninth-ave., by the Rev. Dr. Howland, William H. Mix to Mary E., daughter of the late Isaac Robinson, both of this city.

DIED.

ASH.—At 11:20 a. m. on Saturday, Nov. 25, 1885, Harriet Ash, wife of Joseph H. Ash, aged 59 years, at her late residence, No. 270 Union-st., South Brooklyn.

BRITTON.—On Saturday morning, Nov. 25, Daniel W. Britton, in the 64th year of his age.

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BOOTH.—On Sunday morning, Nov. 26, in the 73rd year of his age, the Rev. John F. Booth, pastor of the Greenpoint M. E. Tabernacle.

BRITTON.—On Saturday morning, Nov. 25, Daniel W. Britton, in the 64th year of his age.

BURT.—In Brooklyn, on Saturday, Nov. 25, of consumption, Henry M., son of Anne and Ann T. Burt, in the 23rd year of his age.

CUNNINGHAM.—On Sunday evening, Nov. 25, from injuries received on board of the steamer St. John, Mary E. Cunningham, daughter of the late J. F. Cunningham, aged 13 years.

CONKLIN.—On Saturday, Nov. 25, Abel K., son of Abel M. and Imogene Conklin, aged 1 month and 23 days.

GRENFELL.—On Saturday morning, Nov. 25, Howard V., the youngest child of H. M. and J. T. Grenfell, aged 1 year, 9 months and 11 days.

LEWIS.—On Saturday, Nov. 25, Annie, wife of Ferdinand Lewis, aged 35 years, 1 month and 11 days.

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Academy of Music.

(THIS ESTABLISHMENT DOES NOT ADVERTISE IN THE NEW-YORK HERALD.)

THE AFRICAIN.

Extra Advertisement.

The Director of the Italian Opera takes pleasure in announcing the production, in New-York, of the illustrious Meyerbeer's remarkable posthumous work, L'AFRICAIN; but a short time after its original production in Paris and London, and in advance of most all the other Capital Cities in Europe.

When the political and geographical position of the three musical Capitals is considered, together with the comparative facilities afforded at each for bringing out a composition of such rare importance, the American public will readily perceive that unusual energy has been demanded in the effort to preserve to the New-York Academy of Music the leading place, which, in the estimation of the well-informed and impartial, it occupies besides the grand Opera-Houses in Paris and London.

FRIDAY EVENING, Dec. 1, and SATURDAY EVENING, Dec. 2, are the dates fixed upon for the first two performances of L'AFRICAIN.

The heavy cost incurred in procuring, immediately after its production in Paris, the copy of the original score and instrumental parts, the extensive and costly preparations which this grand work entail on any management that may undertake its production, the complicated machinery that has to be made expressly for running the new scenery, the novel dresses that are needed, and other outlays outside of general salaries and appointments, exceed any precedent; besides which, the Orchestra and Chorus have been largely augmented, and an unusually large auxiliary force is necessary for the production of this great Lyric Drama.

Owing to the near approach of the close of the season, L'AFRICAIN can only be presented a FEW TIMES—not often enough, in fact, to reimburse the Director for the liberal outlay made, and to meet the earnest desire to keep his promise and to meet public expectation, the Director would hardly feel justified in postponing it at present. However, however, that the public and the patrons of the Opera will appreciate his efforts and recognize the integrity of his motive, the Director has decided to present this most attractive work upon the concluding nights of the present season. THE PRICES OF ADMISSION WILL REMAIN UNCHANGED.

GENERAL ADMISSION TO THE LOWER PART OF HOUSE, \$1.50.

FAMILY CIRCLE, 75 cents. GALLERY, 50 cents.

THE CHARGE FOR SECURING SEATS IN ADVANCE IN PARQUET AND BALCONY, WILL BE, HOWEVER, ACCORDING TO LOCATION—from 50 cents to \$1 EXTRA.

The sale of secured seats for the performances of THE AFRICAIN begins this morning at all the regular ticket offices.

Dr. Chapin will deliver his new Lecture on the "Age of Iron," at the Light-st. Baptist Church, cor. Light and Varick-sts., on WEDNESDAY, Nov. 25, at 8 p. m. Tickets 50 cents; for sale at Messrs. Sheldon & Co., No. 48 Broadway, and at the door.

"Stand By the Flag."

REGULAR UNION NOMINATIONS.

For Mayor, MARSHALL O. ROBERTS.

For Corporation Counsel, MURRAY HOFFMAN.

WM. R. STEWART, Chairman.

SINGULAR TONY, SECRETARIES.

Regular Democratic Nomination.

For Mayor, JOHN T. HOFFMAN.

For Council to the Corporation, RICHARD O'GORMAN.

ISAAC BELL, Chairman.

WM. DODGE, SECRETARIES.

Nineteenth Ward Citizens, People's and Workingmen's Nomination.

For Alderman, ROBERT MCHANNIS, Carpenter.

Reform the City Government. REGULAR UNION CANDIDATE.